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EXHIBITION OF FRENCH IM-
PRESSIONISTS AND POST-
IMPRESSIONISTS

THE loan exhibition of pictures of the modern French school which will be held at the Museum, opening May 2 with a private view for members of the Museum, will be of prime educational importance. The art of Cézanne, Gauguin, Van Gogh, and the others who follow them has been subjected to most extravagant praise on the one hand and most extravagant abuse on the other—there has been practically no mean position between these two extremes. In response to a wide general interest in the matter and to a particular request of a group of collectors and artists who wish to see these modern pictures in comparison with others of accepted standards, the coming exhibition has been undertaken.

The exhibit will not be organized strictly on the ground of exemplifying the development of the modern styles, but it will contain the work of some of its precursors—Daumier will be represented by a rarely

seen picture and Manet will be included. No effort will be made to exhibit adequately the art of Claude Monet which is already well known and recognized here in New York. His fellow-impressionist Pissarro, whose influence on the later styles was momentous, will be seen in a small group of paintings. The battle cry of the enthusiasts is the name of Cézanne and practically all of his pictures which are available will be exhibited, as will also be the case with Gauguin, Van Gogh, and Seurat. The master work of the last, *A Summer Sunday at La Grande Jatte*, painted about 1885 which, with the work of Cézanne of about the same time, now seems to have plainly marked the direction of the future development, will, it is hoped, be seen in comparison with the work of the present-day artists Matisse and Derain, which illustrates a later phase of the same movement.

A special attempt will also be made to show the imaginative side of the modern French style, in gathering together a group of paintings by Odilon Redon. And no exhibition of this scope could fail to include Renoir, now acknowledged as one of the masters of the unbroken line of French tradition, or Degas, who is generally regarded as perhaps the most significant painter of his complex and fascinating period.

B.B.

THE MUSEUM PAPERS

THE most recent of the Museum publications bears the title *Papers: Volume I, Part I*. The Museum Papers, of which this is the first, are to be important essays of greater length than can be accommodated in the BULLETIN, contributed by members of the staff, and issued under the direction of the Committee on Educational Work. These will be published separately from time to time and will be brought together in a volume whenever a sufficient number have been printed.

The first essay thus published¹ is by Herbert E. Winlock, an Assistant Curator in

¹Papers: Volume I, Part I. Bas-Reliefs from the Temple of Rameses I at Abydos by Herbert E. Winlock. Quarto, 54 p. ill. 11 pl. New York, MCMXXI. Price, \$5.00.

the Department of Egyptian Art, upon Bas-Reliefs from the Temple of Rameses I at Abydos, of which four were presented to the Museum in 1911 by the late J. Pierpont Morgan, two were the gift in 1912 of Dikran Kelekian, and three remain in Mr. Kelekian's possession. Fifty-four quarto pages with illustrations in the text and eleven plates are devoted to these hitherto unpublished reliefs of the period of the Empire of which Mr. Winlock has said, "Representing as they do the triumph of the conventional school just before its decadence, all of the strictest canons of Egyptian art are here observed; but they are interpreted with a suppleness and flexibility of line and a softness and delicacy of modeling which clothes them with a beauty never excelled."¹ Mr. Winlock in this Paper discusses, first, the discovery of these reliefs, their acquisition by the Museum, their condition, and the restorations made upon them; second, the sacred character of the ancient city of Abydos, the mortuary temples of the kings there, and the ritual connected with the Osiris symbol as exemplified by the reliefs; third, the characteristics of the art of the period is found in the reliefs. An Appendix deals more in detail with one part of the ritual, The Rite of Transfigurations.

REPORT OF THE TRUSTEES FOR THE YEAR MCMXX²

IT was deemed fitting by the Trustees to mark the year 1920, which completed the first half-century of Museum growth, in a suitable manner.

Such an occasion as this anniversary allows, even demands, consideration of the lessons to be learned from the past, a summing up of the progress made, a measuring of traditions and principles, and an awarding of honor to whom honor is due. In such a study two points appear to be emphasized with especial force: the value of the membership, wherein are found the truest friends of the Museum, in its finan-

cial and its moral aspects; and the value of timely extension, as a vital factor in the life of the institution.

The underlying, fundamental principle governing the museum of art, the giving of sane and wholesome spiritual pleasure, seems a simple matter, one which should be easily understood by all classes of society and one which should enlist the support of government and individual alike; but it is a principle which requires constant development to meet changing conditions and new needs, and, in particular, constant definition. The story of the Museum in the past fifty years shows quickness of perception and quickness of action to meet these ends, through the schools, through lectures and classes, through manufacturers, and through concerts. The distinguishing mark of the year just ended was this opportunity for retrospect and the incentive thus found to look ahead with confidence.

The total of the membership at the close of the year was 9,371, divided into classes as follows: Members of the Corporation: Fellows in Perpetuity, 298; Fellows for Life, 179; Honorary Fellows for Life, 37.

Members paying annual dues: Fellowship, 47; Sustaining, 622; Annual, 8,188.

The total receipts from the membership were: corporation members, \$26,800, and members paying annual dues, \$91,800, making a total of \$118,600. These figures show a gain of \$39,640 over the previous year. They are given here in detail to emphasize the importance attached to the membership of the Museum, not alone for the obvious value of the contributions received, but because of the strength that comes from those who in association have the interests of the Museum work in the community at heart. It should not be forgotten how small a percentage of the whole population of New York this number is at best, how small a group of people help to make it possible to offer the benefits of the Museum to the community. To all of these persons, members and friends, the Trustees return their thanks for their gifts and their countenance.

The Museum was closed for nearly two weeks at the end of April to allow un-

¹Handbook of the Egyptian Rooms, p. 108.

²Extracts from the Annual Report of the Trustees for 1920, to give a few of the salient features. The Report has been sent to all the members and will gladly be sent to others on request.